

THAMES TELEVISION
BROOM ROAD
TEDDINGTON
MIDDLESEX.

01-977-3252

C A M E R A S C R I P T

CALLAN

"ACT OF KINDNESS"

by

MICHAEL WINDER

Series Created by
JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
FRED PUSEY

Producer
REGINALD COLLIN

Directed by
MIKE VARDY

STUDIO ONE, TEDDINGTON.

CAMERA REHEARSAL:

10.00. 4 February 1970.

10.15. 5 February 1970.

VTR (Pt. 1):

15.00. - 16.30. 5 February 1970.

(Pt. 2):

17.00. - 19.15. 5 February 1970.

PROD. NO: 32084

VTR/THS/2514

RUNNING TIME: 51'00 with TWO COMMERCIAL BREAKS.

CAST LIST:

Callan EDWARD WOODWARD
Hunter WILLIAM SQUIRE
Cross PATRICK MOWER
Lonely RUSSELL HUNTER
Liz, Hunter's Secretary LISA LANGDON
Heathcote Land ANTHONY NICHOLLS
Donovan Prescott RAY SMITH
Janice Land JACQUELINE MAUDE
Mrs. Briggs NICOLETTE MCKENZIE
Master Briggs MARK JAY
Shop Assistant PETER BETON

TECHNICAL ADVISER: PETER BETON

EXTRAS FROM THE ALANDER AGENCY - all participants in War Games.

The following 8 Extras used in filming as well as 2 Studio days:

Eden Fox, Paul Phillips, Crawford Lyall, Richard Atherton, James Haswell,
James Brighty, Tom Laird, George Hancock, Ivor Owen

The following 10 Extras for 2 Studio days only:

Ivor Owen, Nicholas Kane, Ron Gregory, George Howse, Clive Rodgers,
Tony Lang, Victor Croxford, Roger Minnis, Vernon Preston,
William Curran

PRODUCTION:

Production Assistant
Floor Manager
Stage Manager
A.F.M.
Make-Up Supervisor
Costume Supervisor
Technical Supervisor
Lighting
Cameras
Sound
Racks
Vision Mixer
Grams
Call-boy
P.A. Tixer

Dottie Rice
Denver Thornton
Mary Lewis
Stuart Orme
Barbara Cole
Ambren Garland
Campbell Keenan
Ken Brown
Peter Howell
Mike Pontin
Bill Marley
Peter Phillips
Brian Hibbert
Peter Ellis
Edna Ewing

STUDIO SCHEDULE:

Wednesday 4 February 1970.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Camera Rehearsal	14.15. - 19.30.

Thursday 5 February 1970.

Camera Rehearsal	10.15. - 13.00.
LUNCH BREAK	13.00. - 14.00.
Line Up & Make Up	14.00. - 15.00.
Camera Rehearsal and VTR (Pt.1)	15.00. - 16.30.
TEA and Line Up	16.30. - 17.00.
Camera Rehearsal & VTR (Pt. 2)	17.00. - 19.15.
Tech. Clear	19.15. - 19.30.

LOCATION	TIME	CHARACTERS	SCENE	REMARKS	TAPE
OPENING FILM					
1. INT. LAND'S OFFICE	DAY	LAND PRESCOTT	BM. C1 SFX.	13 - 53	3 - 7
2. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	BM. B1 SFX.	13 - 53	3 - 7
TAPE STOP					
3. INT. PRESCOTT'S DEN	DAY	PRESCOTT CALLAN	BM. C1 BM. D1	32 - 58	7 - 12
TAPE STOP					
4. INT. CALLAN'S FLAT	DAY	CALLAN LONELY	BM. C2	59 - 60	12 - 14
TAPE STOP					
5. INT. WAR GAMES CONFERENCE HALL (5 TAPE STOPS IN SCENE MONTAGES A,B,C,D,E)	DAY	CALLAN LAND EXTRAS LONELY	4" TAPE SL.MIC. F/POLE BM. C3	61 - 93	14 - 23
TAPE STOP					
FILM					
6. EXT. WAR GAMES CONFERENCE HALL	NIGHT	EXTRAS LONELY CALLAN LAND	S.O.F. END GRAMS		23 - 26
ACT TWO					
FILM					
7. EXT. LAND'S HOUSE	DAY	CALLAN CROSS LAND	S.O.F.		26
8. INT. LAND'S HOME - HALL	DAY	LAND CALLAN JANICE	BM. B2 F/POLE	94 - 98	26 - 28
TAPE STOP					
9. INT. LAND'S HOME - WAR GAMES ROOM (4 TAPE STOPS IN SCENE MONTAGES F,G,J,K)	DAY	CALLAN LAND JANICE	BM. B4 BM. A2 4" TAPE END GRAMS	97 - 153	28 - 40

LOCATION OF ACTS						
ACT THREE						
10. HUNTER'S OFFICE	DAY	CALLAN HUNTER CROSS	1A 2A 3A	BM. B2 BM. A4 SFX.	175	48
TAPE STOP						
11. INT. PRESCOTT'S	DAY	PRESCOTT CALLAN	3I 3B 2B 1B	BM. C4 BM. D1	180 - 190	49 - 51
TAPE STOP						
12 - 17. FILM						
EXT. LAND'S HOUSE EXT./INT. TRADITION EXT. COMMON LAND	DAY	LAND CROSS SHOP ASST. BOY MRS. BRIGGS		S.O.F.		52 - 53
18. INT. LAND'S HOME WAR GAMES ROOM	DAY	CALLAN LAND	4E 3H 2G	BM. A2	191 - 203	53 - 55
TAPE STOP						
19. INT. HUNTER'S OFFICE	NIGHT	CALLAN HUNTER LIZ (VOOV) CROSS	3M 1G 1A 2A 3K	BM. C5 BM. A4 SFX. INTERCOM	204 - 225	56 - 60
TAPE STOP						
FILM 20. EXT. COMMON LAND	DAY	MRS. BRIGGS MASTER BRIGGS CALLAN		S.O.F.		61
21. INT. LAND'S HOME WAR GAMES ROOM (1 TAPE STOP IN SCENE FORK LIFT TRUCK IN POS.)	DAY	LAND CALLAN JANICE	4E 4D 3H 3N 3J 2H 2G 5E 1 (CAPTION)	BM. B5 BM. A3 END GRAMS	226 - 276	62 - 6

FADE UP

T/CINE

35 mm THAMES SYMBOL AND
SERIES OPENING FILM

S.O.F.

GIRL IN THE
DARK

SUPER SCANNER

CAP: ACT OF KINDNESS

FADE SUPER

SUPER SCANNER

CAP: BY
MICHAEL WINDER

FADE SUPER

- | | | | |
|----|--|--|----------------------|
| 1. | MIX
3 A | | BOOM A1 |
| | H/A MCU PHOTOS IN
PRESCOTT'S HANDS | 1. INT. HEATHCOTE LAND'S OFFICE
DAY | SFX:LIGHT
TRAFFIC |
| | SEE HIM CHANGE THEM | | |
| | PAN UP AS HE LIFTS
PHOTO AND PULL FOCUS
ON TO MRS LAND | PRESCOTT: Nice very nice....
How much for a set of blow-ups?.....
Look good on the study wall, they
will./ | |
| 2. | 5 A
M.L/A MCU LAND | | |
| 3. | 4 A
MCU PRESCOTT | LAND: Is that all you can say? | |
| | PAN UP AS HE RISES | PRESCOTT: What else is there to say
about a stack of dirty photographs in
which I am the subject matter?/ | |
| 4. | 3 A
MCU LAND | | |

(5 on 4A)

(On 4 on 3A)

BOOM A1

SFX. CONT.

5. 4 A MCU PRESCOTT LAND: You don't try to deny
that it's you. That they're faked?/
LET HIM WALK FWD.
PANNING L. INTO M.C.2/S. PRESCOTT: No point, is there, boyo?
WITH LAND L. No- that's Donovan Prescott right enough....
(CAM. 3 to B. SAME SET) large as life and twice as willing.
As a matter of interest - where did you
get them?

LAND: They came through the
post. Anonymously. A souvenir of your
business trip to Moscow.

PRESCOTT: Then everybody in the
postroom has seen them.

LAND: Marked private and
confidential.

PRESCOTT: Thank heavens for that.
Don't want all the pretty young virgins
in the postroom to see them, do we?
Give them the wrong ideas have to
fight to keep them off, I would
the thought alone's enough to turn me on.

PAN R. WITH LAND AND
HOLD AT DESK BACK TO CAM.

6. 5 A MCU PRESCOTT LAND: I want your resignation on
the Chairman's desk by mid-day./
PAN HIM R. INTO M.C.2/S.
WITH LAND R.

(CAM. 4 to B. SAME SET FAST)

(7 on 2B)

(On 6 on 5A)

BOOM A1

SFX. CONT.

PRESCOTT: Else you'll show?
Getting rid of the competition are you,
Heathcote?

LAND: Get stuffed.

PAN PRESCOTT R. TO
DOOR AND HOLD AS HE TURNS

PRESCOTT: I'll give you thirty bob
for the set that's the market price -
take it from me./

7. 3 B
MCU LAND

LAND: By mid-day.

8. 4 B
MCU FRESCOTT

PRESCOTT: Take the money... 'cause if you're thinking of using them against me, old friend, you're buying yourself one hell of a lot of woe ... and I joke not/.... one hell of a lot of trouble's coming your way.

9. $\frac{3B}{A/B}$

LAND: My way? /

10. 5 A
C.U. PRESCOTT

PAN HIM R. AS HE GOES
OUT

PRESCOTT: Like explaining to the Authorities why you are in possession of material that must have been provided by the KGB!//

11. 3 B
C.U. LAND

(CAM. 5 to B.HUNTER'S OFF. EAST)

12. 4 B (AS LAND LOOKS DOWN)
H/A C.U. PHOTOS ON DESK

2. INT. HUNTER'S OFFICE DAY.

BOOK B1 & EC

SFX. STANDARD
TRAFFIC

(13 on 2A)

(On 12 on 5B)

ROOM B1 & ECHO

(HUNTER'S OFFICE)

13. 2 A HUNTER: Donovan Prescott
M.S. CALLAN Sales Manager for Allied Motors./ (ECHO OFF)
FILE BOTTOM FRAME He was constantly in and out of
Eastern Communist countries - fixing
up tractor deals./
14. 1 A
MCU HUNTER
15. 2 A And other things. One of the country's
MCU. CALLAN biggest exporters to the Iron Curtain
countries. Twenty million this year so
far - all sold by Prescott./
- CALLAN: You said 'was' - past
tense. I take it he's no longer working
for us.
16. 5 B HUNTER: Oh - he's with us,
M.S. HUNTER but it's debatable whether he'll be
selling tractors any more, he's about
PAN UP AS HE RISES L. to be sacked from Allied. The other
AROUND DESK AND HOLD AS HE side sent some compromising photographs
COMES f.g. to a fellow Director of Prescotts -
Heathcote Land. Land is pressing
for Prescott's resignation - or he'll
show./ You, Callan, will ensure that
Heathcote Land will do no such thing.
17. 2 A
H/A O/S 2/S. CALLAN L. HUNTER R.
18. 1 A CALLAN: Was Prescott on the job when
L/A MCU HUNTER he was photographed?/
19. 2 A HUNTER: Don't be crude./
A/B

(20 on 1A)

(On 19 on 2A)

BOOM B1

ECHO OFF/SFX

CALLAN: A mission, I meant.

HUNTER: A mission?

CALLAN: A part time courier here, maybe a dead letter collector, etc.? Didn't the Russians arrest him?

HUNTER: Moscow needed those tractors.

CALLAN: So instead they punish him by fixing him up with a bird, and sending the resulting photographs where they will do a great deal of harm.

HUNTER: Right.

PAN UP AS CALLAN RISES
HOLD O/S 2/SHOT

CALLAN: Still - it's better than a bullet no matter how you look at it.

HUNTER: Perhaps.

CALLAN: Can't somebody from his Section explain the circumstances to this man Land?/

20. 1 A
MCU HUNTER

HUNTER: No - we can't risk an admission of that nature. If there was such an admission, and they ever picked up Prescott - a public trial - and bingo./

21. 5 B
L/A. M.S. CALLAN L.
DOOR RIGHT
SEE CROSS ENTER b.g.
THRU DOOR

Enter.

CROSS: Oh! Sorry, sir.

(22 on 1A)

(On 21 on 5B)

BOOM 21
ECHO OFF/ SFM

HUNTER: A moment, Cross.
Anything else, Callan?

HOLD 2/S. AS CALLAN
MOVES AWAY

CALLAN: I take it, it can wait
a couple of days,

HUNTER: No - start tomorrow.

22. 1 A CALLAN: I have two days leave from
A/B midnight tonight you authorised it./

23. 2 A HUNTER: Hardly important, is it?
MCU CALLAN A toy soldier Convention./

HOLD AS HE WALKS AWAY

CALLAN: They're not toy soldiers,
they're model soldiers, sir. And it is -
to me.

24. 1 A HUNTER: Oh - Callan /
M.S. HUNTER Don't you want the subject

25. 5 B files?/
M.2/S. CALLAN L. CROSS R.

CALLAN: Give them to Cross. I'll
see him later.

26. 1 A HUNTER: You're the obvious man for
MCU HUNTER the job, Callan./ You see,

Heathcote Land also goes to the War
Games Convention he seems even more
devoted to toys than you are./

27. 5 B (REACTION)
MCU CROSS

28. 2 A
L/A. C.O/S. 2/SHOT
HUNTER R. CALLAN L.
HOLD AS CALLAN WALKS
FORWARD

CALLAN: You are a bastard, sir.

NO SHOT 29.

(30 on 1A)

(On 28 on 2A)

BOOK B1

ECHO OFF/ STX

HUNTER: Oh - and here's last month's "Miniature Warfare".

CALLAN: Thank you, sir, I've got my copy.

HUNTER: Land has an ad in it - a soldier he's looking for.

CRAE L. AS CALLAN
GOES OUT TERU DOOR
AND SEE CROSS

CALLAN: Thank you, sir.

30. 1 A (AS CALLAN GOES TERU DOOR)
C.U. HUNTER

HUNTER: Whenever Callan looks at me,
I can't help remembering what happened to
my predecessor./

31. 2 A (AS HE TURNS)
L/A. MRS HUNTER L.
CROSS R.
CHAIR BOTTOM FRAME

Right. Now, Cross, I want you to dig up something on a man called Heathcote Land.

- - - - - STOP TAPE - - - - -

CAM. 1 to B. PRESCOTT'S DEN

CAM. 2 to B. "

CAM. 3 to C. "

32. 3 C
C.U. BRANDY GLASS
PAN UP TO CU PRESCOTT

BOOK C1

3. INT. PRESCOTT'S DEN DAY.

PRESCOTT: Frankly, I'd rather have been arrested and sent to carve chessmen for a spell - at least I'd come home a hero./

33. 2 B
L/A C.U. CALLAN

(34 on 1A)

BOOM C1 (PRESCOTT)

BOOM D1 (CALLAN)

(On 33 on 2B)

34. 1 B
MLS PRESCOTT R.
CALLAN'S BACKSIDE L. CALLAN: With your job secure,
and the little wife forgiving and forgetting
the wayward husband - thinking it was all
part and parcel of the spy bit./
35. 2 B
L/A. M.S. CALLAN PRESCOTT: In a nutshell. Now - if she
sees these photographs, I'll be out on my
ear as far as she's concerned. I don't
know what is worse - losing the job,
or Sheila./ My wife.
36. 3 C
MCU PRESCOTT CALLAN: Yeah./
37. 2 B
A/B PRESCOTT: Cut my throat from ear to
ear, she will unless you can stop her
finding out./
38. 1 B
H/A MCU PRESCOTT CALLAN: I'll try./
39. 2 B
L/A. MCU CALLAN PRESCOTT: And you'd better try hard,
boyo./
- CALLAN: Better, Mr. Prescott?
- PRESCOTT: Well, I've always done my
bit for you blokes, haven't I?
40. 3 C
M.S. PRESCOTT. CALLAN: You knew the risks - you
got paid./
- HOLD AS HE SITS UP PRESCOTT: Paid - my foot!

(41 on 1B)

(On 40 on 3C)

BES. C1/D1

41. 1 B
L/A 2/SHOT PRESCOTT R.
CALLAN L.
HOLD SHOT AS CALLAN RISES
OFF DESK AND WALKS R.
- CALLAN: Are you saying that we
blackmailed you into working for us?
- PRESCOTT: No - why should they
do that?/
- CALLAN: No money - no blackmail ...
then what?
- PRESCOTT: I was proud to help out.
Patriotism if you like.
- CALLAN: Do me a favour.
- PRESCOTT: So I've helped you - you help
me.
- CALLAN: You haven't met Heathcote
Land's demands though, have you?
- PRESCOTT: No.
42. 3 C
M.S. PRESCOTT
PAN UP AS HE RISES AND
GOES R. UP STEP TO TABLE
- CALLAN: Will you?/
- PRESCOTT: No man - I won't. If you
can't stop him, he can show, and I'll try
to ride it out. Maybe Sheila will give me ...
43. 2 B
MCU CALLAN
- CALLAN: Another?/
44. 1 B
MCU PRESCOTT

(45 on 2B)

(On 44 on 1B)

BHS. C1/D1

45. 2 B
M.S. CALLAN
PAN HIM L. UP STEP INTO :
L/A 2/S. WITH PRESCOTT R. CALLAN: Can you ride out the other
(CAM. 1 to C. SAME SET) directors?
46. 3 C
C.O/S. 2/S. CALLAN L.
PRESCOTT R. PRESCOTT: Look man - privately,
every single one of them'll have a spot of
admiration - and a twinge of jealousy...
she was one hell of a girl, boyo./....
but publicly - they'll have to back
Heathcote Land. I'll be out on my ear -
with that kind of reputation - sacked for
immorality - well, there'll be no more
director-in-charge-of-sales-jobs
a-coming my way./
47. 2 B
M.C. 2/S. CALLAN L.
PRESCOTT R. CALLAN: Tell me about Heathcote
Land.
PAN L. WITH CALLAN AND
HOLD
48. 3 C
M.L/A K.S. PRESCOTT PRESCOTT: A bigot of the first order.
If it wasn't for the Unions, there wouldn't
be a man left working in the factory.
CALLAN: I don't follow.
LET HIM COME DOWN INTO f.g.
AND PAN DOWN AS HE SITS
HOLD IN MCU

(49 on 2B)

(On 48 on 3C)

BES. C1/D1

49. 2 B
L/A 2/S. CALLAN L.
PRESCOTT R.
CRAB R. HOLDING 2/SHOT AS
CALLAN GOES TO STAIRS
- PRESCOTT: He once tried to fire a charge-hand for having a quiet snog in the store-room with a junior store-keeper - female, mind - and in the chargehand's own time. Well, if you're going to start doing that - who's safe?/
And as for office Christmas parties - they are O-U-T - out!
- CALLAN: They certainly sent their photos to the right man - the K.G.B.
- PRESCOTT: They did. What will you do?
50. 1 C
M.S. PRESCOTT
HOLD AS HE SITS INTO
SETTEE
- CALLAN: Until I meet Land, I don't know. Do you have anything on him?/
PRESCOTT: Counter-blackmail? No boyo - not there. Pure as driven snow he is. I doubt he even knows what it's for except to/..
51. 2 B
L/A MCU CALLAN
52. 1 C
MCU PRESCOTT
- CALLAN: He's married - with a daughter./
53. 2 B
A/B
54. 1 C
A/B
55. 2 B
A/B
- PRESCOTT: Might be worth a blood test, there too/ only joking./ But if you want to put a black on him, you'll have to frame him./

(56 on 1C)

(On 55 on 2B)

BMS. C1/D1

56. 1 C CALLAN: By the way - was the girl
MCU. PRESCOTT in the photo part of your patriotism?/
57. 2 B PRESCOTT: No./
L/A C.U. CALLAN
58. 1 C (AS HE GOES) CALLAN: Then really, you're
C.U. PRESCOTT getting what you asked for, aren't you?/

----- STOP TAPE -----

CAM. 1 to D. CALLAN'S FLAT

CAM. 2 to C. " "

59. 1 D BOOM C2
C.U. MOULD
- P/BACK TO SEE CALLAN L. 4. INT. CALLAN'S FLAT DAY
KITCHEN DOOR R.
- SEE LONELY ENTER
AND HOLD 2/S. AS HE
COMES TO TABLE
- CALLAN: You ready?
- LONELY: AD LIB CHAT.
- CALLAN: Let's have it.
- LONELY: Takes me back a bit,
this does.
- CALLAN: Come on, hurry up. Pour.

(60 on 2)

(On 59 on 1D)

ROOM C2

AS LONELY LEANS IN
PUSH TO C.2/SECT
INCLUDING MOULD
R. FRAME

LONELY: Make a nice living out of
this, a bloke could, at one time.

CALLAN: What? Making model
soldiers?

LONELY: No, Mr. Callan - no -
making money - few bob.

CALLAN: That's enough.

LONELY: What's this all about,
Mr. Callan? Why are we going to all
this trouble?

CALLAN: A man I'm going to do
business with wants an old, old model
soldier - at any price. It no longer
exists - so I'm making it.

LONELY: To sell?

CALLAN: To sell.

LONELY: For how much?

CALLAN: Twenty - thirty pounds -
maybe fifty.

LONELY: Go on - you're joking it....

(60 on 2C)

(On 59 on 1D)

BOOM C2

PAN UP WITH LONELY AS
HE STRAIGHTENS

CALLAN: No - they can be worth a
lot of money, these things....

LONELY: You are clever, Mr. Callan.
Fifty pounds./....

60. 2 C
C.U. CALLAN WITH
MOULD f.g.

CALLAN: Watch it!

----- STOP TAPE. -----

CAM. 2 to D. WAR GAMES HALL

CAM. 3 to D. " "

CAM. 4 to C. " "

61. 4 C (POWING 3'S CABLE)
L/A W.S. HALL
CANON f.g.

SLUNG MICS. &
FISHPOLE

N.B: 1st TAPE OF E.G.
ATMOS. NEEDED FOR C

5. INT. WAR GAMES CONVENTION MAIN HALL DAY.

62. 3 D
L/A M.W.S. BANNER TABLEAU
SEE CALLAN ENTER R.
AS HE REACHES f.g.
P/BACK WITH HIM ROUND
TENT AS HE GOES R.
CRAB R. X DRUMS
FIND LIND AND PUT HIM
L. FRAME CALLAN R.
HOLD SHOT AS CALLAN
WALKS TO HIM.
(POS. E.)

(63 on 2D)

(On 62 on 3D)

BOOK C3

CALLAN: Mr. Land?
The name's Tucker - David Tucker.... I
believe you've been advertising for Prince
Eugene's standard bearer.

LAND: Yes, I have.

63. 2 D (AS HE TAKES IT)
M.S. LAND

CALLAN: It isn't from the
original set.

64. 3 E LAND: There was only one
M.O/S. 2/S. CALLAN R. set made./
LAND L.

CALLAN: For Sir Edward Bailey in 1894 -
checked his chronicles - the standard
bearer perished between Cairo and Florence -
he dropped it in the Med./

65. 2 D
A/B

LAND: I didn't know that.
Then this?

CALLAN: I made it.

66. 3 E
A/B

LAND: You - why?/

CALLAN: Because I believe you have an
original surgeon in Napoleon's old guard -
I'd like it ... so I thought - swaps.

LAND: All right - swaps.

(67 on 2D)

(On 66 on 3E)

BOOM C5

CALLAN: Splendid. Look - are you engaged?

LAND: Not for a couple of hours - then I have to fight in the semi-finals.

CALLAN: Me too. Care for a limber up?

LAND: Why not?

PAN RIGHT AS CALLAN
GOES TO END OF TABLE
LOSE LAND AND HOLD
TABLE f.g.

CALLAN: Interesting article you wrote on the subject of shrapnel. Not very effective was it in Napoleonic times./

67. 2 D
M.L/A. 2/SHOT CALLAN R.
LAND L.

GRAB L. AND HOLD 2/SHOT
AS LAND WALKS U.S. OF
TABLE, TO CALLAN.

HOLD TOP OF TABLE IN
SHOT

REVERSE MOVE AS LAND
WALKS BACK TO ORIGINAL
POSITION

LAND: Not very. Not shrapnel as we know it now. The British used a few rockets, but they were inclined to be as lethal to the sender as to the receiver.

CALLAN: No - but there was canister - a hit with canister on a battery was pretty lethal.

LAND: And troops in squares. Napoleon?

CALLAN: Yes.

LAND: Where did you get it? Don't tell me you made it.

(6E on 3E)

(On 67 on 2D)

BOOM C3

CALLAN: I made it. Surely we should allow for more casualties from a hit with canister?

LAND: Under the new rules you do. Throw two dice for canister and nothing off for range./

68. 3 E
MCU CALLAN

CALLAN: Agreed. Canister only up to say two hundred and fifty yards./

69. 2 D
MCU LAND

LAND: Fine./

70. 3 E
A/B

----- STOP TAPE. -----

CAM. 1 to E. WAR GAMES HALL

CAM. 3 to D. " "

CAM. 5 to C. " "

F/POLE AND
SLUNG MICS.

71. 1 E
MLS LONELY'S WALK THRU (WAR GAMES HALL)
ENTRANCE

72. 3 D (AS LONELY STOPS) BOOM C3
L/A M.S. CALLAN

(CAM. 2 to F. SAME SET)

CALLAN: I advance my light infantry in open order a full move towards the ruin./ And Count Olia's cavalry will ride to the edge of the wood on their right flank, followed by the horse artillery who will unlimber. Count Ruan's cavalry will move to cover the left flank.

73. 5 C
C.S. MODEL SOLDIERS
PAN SLOWLY R. TO L. X
CALLAN'S CAVALRY TO LAND'S
CAVALRY

(CAM. 3 to E. SAME SET)

(74 on 2D)

(On 73 on 5C)

BOOM C3

74. 2 D LAND: Wellington's heavy cavalry
M.S. LAND to advance 400 yards towards the ruin./

75. 1 F Horse artillery to follow, and
L/A. M.S. X TABLE f.g. unlimber at the house./

F/POLE

SEE LONELY WALK TO IT
FROM b.g.

76. 3 E BOOM C3
L/A MCU CALLAN

77. 1 F CALLAN: My infantry will form
A/P squares./

F/POLE

P/BACK AND PAN L WITH
LONELY THEN R. AS HE
COMES f.g. OF TABLE.

BOLD MCU PROFILE AS HE
STOPS.

78. 2 D BOOM C3
M.S. LAND

ON CUE PAN DOWN TO
SOLDIERS ON TABLE

LAND:(V.O.) My orders read:
"Cavalry break into two and go to right
and left respectively flanks out of range,
Artillery with round shot open fire at
squares if so-formed."/

79. 3 E
L/A C.U. CALLAN

80. 5 C (REACTION) CALLAN: Damn.
C.U. LAND 1/4 PROFILE

----- STOP TAPE -----

MONTAGE "A"

SEE SEPARATE SHEET.

TABLE CONTINUITY - LAND'S CAVALRY FLANKING
CALLAN'S INFANTRY (DEPLETED)

61. 3 E BOOM C7
L/A X TABLE
LAND'S BODY L.
CALLAN R. LAND: My cavalry will charge.
62. 2 D
MIA MCU LAND CALLAN: At troops in squares?
- LAND: Squares shot to pieces
and demoralised with heavy casualties...
according to the rules. You must throw
to see if they will receive the charge./
63. 3 E
L/A M.S. CALLAN

----- STOP TAPE -----

M O N T A G E "B" - SEPARATE SHEET

LAND: Ah, rout!

M O N T A G E "C" - SEPARATE SHEET

(84 on 5C)

84. 5 C BOOM C3
L/A. CALLAN'S MARKER L.
LAND'S CAVALRY R.

SEE CALLAN'S HAND
PLACE ARTILLERY

CALLAN: Oh, by the way, you can
now see these.

LAND: What are they?

85. 3 E (AFTER GUN IN SHOT) CALLAN: Artillery./
C.U. CALLAN

86. 2 D
C.U. LAND

LAND: I countermand the charge
order.

- - - - - STOP TAPE - - - - -

MONTAGE "D" (SEP. SHEET)

V.O. 1/2" TAPE (DUB)

SOUND DUB

CALLAN: You can't countermand
a charge order.

LAND: You can - after half a move,
in which case I only sustain half casualties.

CALLAN: I thought you'd do that.
So I ordered my Cavalry to charge when you
ordered your retreat after an abortive charge.

LAND: Oh, yes?

(87 on 3E)

87. 3 E BOOM C3
M.S. CALLAN

PAN HIM L. INTO CALLAN: Oh, yes. What does it
2/S. WITH LAND L. say? Tell me ... come on - what does it

88. 2 D say?/
MCU LAND

LAND: 'Cavalry charge is Land's
cavalry turn tail'./

89. 3 E
M.L/A C.2/S. CALLAN R.
LAND L.

PAN R. WITH CALLAN AND
HOLD IN M.L/A.M.S.

CALLAN: And cuts your's to pieces.
Only for half a move, of course, and you
sustain only half casualties again. I will
throw dice for casualties.

----- STOP TAPE -----

MONTAGE "E" (SEP. SHEET)

90. 2 D BOOM C3
L/A. MIS LAND X TABLE

P/BACK SLOWLY TO
REVEAL CALLAN R.FRAME

LAND: That was good, Tucker,
very good. We'll have to fight a campaign,
you and I I can see that. Live in London,
do you?
You'd better come over to my place - see the
War Room.

CALLAN: I'd like that.

(91 on 5C)

(On 90 on 2D)

BOOM C3

91. 5 C
L/A. M.S. CALLAN R.
LONELY L.
CRAB R. AS LONELY
WALKS TO DRUMS
HOLD 2/SHOT.

LAND: Ever fancied fighting a
campaign up the Loire towards Orleans?/

CALLAN: I'm a Napoleonic man,
there wasn't one in that area in those times.

LAND: All the more reason to
fight one.

CALLAN: All right.

LONELY: Mr. Callan!
I'm sorry to bother you, Mr. Callan....

CALLAN: I think you've made a
mistake. My name's Tucker.

LONELY: Oh - I'm sorry - I made a
mistake ... I thought you was Mr ... sorry -
sorry

PUSH PAST CALLAN AS
LONELY BACKS AND HITS
DRUMS AND RUNS U.S.

92. 3 E
C.U. CALLAN

CALLAN: That's what I like about war
games - no snobbery. Any and every man
welcome./

93. 2 D
C.U. LAND

LAND: He didn't look much like a
war games man to me.

----- STOP TAPE -----

(T/CINE)

T/CINE

S.O.F.

16 mm DOUBLE-HEADED COLOUR

DURATION: 2'38"

6. EXT. WAR GAMES CONVENTION HALL NIGHT.

CALLAN: . What the hell did you want to do a damnfool thing like that for?

LONELY: Like what?

CALLAN: . You know you nearly shopped me in there, mate.

LONELY: How was I to know you was up to something? I mean- apart from flogging that soldier. What - up to something - here?

CALLAN: That's none of your business.

LONELY: I thought you might need me to give you a bit of a hand, Mr. Callan.

CALLAN: No, thanks..... What did you want?

LONELY: I'm a bit low.

CALLAN: You smell high enough to me.

LONELY: That's not kind, Mr. Callan. It was 'cause of you I got done it's 'cause of you I can't earn an honest penny any more ... And now I need some money bad.

ON T/CINE

CALLAN: How much?

LONELY: A lot, Mr. Callan. A lot.

CALLAN: What for?

LONELY: I've done a terrible thing, Mr. Callan - terrible. I've got to lie low for a bit, and that costs real money.

CALLAN: You twit. And after all I did to get you off the hook the last time you mixed it with the law.

LONELY: I know, Mr. Callan - you fixed things really good, you did - and I'm sorry - I really am. I couldn't help it - I promise I couldn't.

CALLAN: Let's have it. What happened?

LONELY: I've got to report to the Fuzz every day.

CALLAN: I know. And ...?

LONELY: I forgot.

CALLAN: You mean because you were out on a job?

LONELY: No, because I was making that soldier with you ... did you sell it?

END OF PART ONE

CALLAN: Yes - I ... hold on, will you tell me something. This terrible trouble - what is it?

LONELY: I forgot to report to the coppers - that's terrible. They'll be out there watching for me now.

CALLAN: Is that all, you nifty twit - they won't even have noticed. Look all you've got to do is tell them the truth. Go along and say you forgot ... that you were with me.

LONELY: Do you mean they won't mind?

CALLAN: Of course they won't mind. You apologise. They'll call you a naughty boy - say, 'Don't do it again' - and point out the local public baths.

LONELY: Thank you, Mr. Callan.... thank you

CALLAN: Not at all. Go along and do it now, go on. Get off.

LONELY GOES

CALLAN: I don't know why I bother.

SEE HEATHCOTE LAND WATCHING LONELY GOING AWAY.

CAPTION SCANNER

CAP: END OF PART ONE

CAM. 2 to F. LAND'S HALL

CAM. 3 to F. " "

CAM. 4 to D. LAND'S WAR ROOM

CAM. 5 to D. LAND'S WAR ROOM (ON FORK LIFT)

MUSIC: END
OF PART

FADE UP:

SCANNER

CAP: CALLAN
PART TWO

MUSIC: GIRL
IN THE DARK

MIX

T/CINE

16 mm D.H. COLOUR

S.O.F.

DURATION: -57"

7. EXT. LAND'S HOUSE. DAY

SEE CALLAN APPROACH LAND'S HOUSE.
HE KNOCKS AT DOOR, WHILE HE WAITS
HE LOOKS DOWN STREET AND SEES CROSS
WASHING HIS CAR.
THE DOOR OPENS AND LAND WELCOMES
CALLAN INSIDE.

94.

3 F

L/A. W.S. HALL

SEE CALLAN AND LAND
ENTER
PAN THEM TO FOOT
OF STAIRS

BOOM B2

8. INT. LAND'S HOME. HALL DAY.

LAND:

Glad you could make it.

CALLAN:

I've always got time for
a good war game.

(95 on 2F)

(On 94 on 3F)

BOOM B2

LAND: Splendid, Tucker -
splendid.

95. 2 F Janice./
MLS. DOOR SEE JANICE
COME THRU AND P/BACK
TO 3/S. AS SHE WALKS
FWD. CALLAN L. LAND C.
JANICE R.

JANICE (V.O.): Yes.

LAND: My wife... Darling - this is
Mr. Tucker. Mr. Tucker, my wife, Janice.

JANICE: Delighted to meet you,
Mr. Tucker.

CALLAN: Mrs. Land.

LAND: Mr. Tucker is the man
who gave me Prince Eugene's standard
bearer.

JANICE: You made it, didn't you -
yourself? Clever of you. It is so
beautifully made.

LAND: We're popping into the
war room to do battle. Any chance of
some coffee, dear?

JANICE: Five minutes.

96. 5 D LAND: Thanks./

MLS DOWN STAIRS
CALLAN L. LAND C.
JANICE R.

LET CALLAN WALK TO
f.g.L. HOLD 3/SHOT

+ F/POLE I
FX. CA ST

If anybody calls - I'm out. And
you don't know when I'm due back.

(Tape Stop)
next

(On 96 on 5D)

BOOM B2
+ F/POLE ON STAIRS

JANICE: Right, dear.

LAND: Unless it's Prescott,
of course. I want to talk to him
I've been a bit hasty.

JANICE: I'm glad you've changed
your mind.

LAND: Turn sharp left, Tucker -
and it's the door facing you.

LET CALLAN OUT R.FRAME

----- STOP TAPE -----

CAM. 5 to E. WAR GAMES ROOM

97. 4 D
MCU DOORS
HOLD CALLAN MCU AS 9. INT. LAND'S WAR ROOM DAY BOOM R4
HE COMES THROUGH
98. 2 F
L/A W.S. WAR ROOM
99. 3 G
M.S. CALLAN L. DISPLAY R.
PAN L. AS HE WALKS TO CAMERA
SEE AFRICAN HEADS R.
THEN PAN REM R. INTO ROOM
(CAM. 2 to G. SAME SET)
100. 5 E (AS CALLAN APPEARS)
H/A. W.S. WAR ROOM
SEE CALLAN APPEAR L.
(CAM. 3 to H. WAR GAMES ROOM)

(101 on 4D)

(ON 100 on 5E)

BOOK B4

101. 4 D
L/A. W.S. CALLAN R.
DOOR L.
SEE LAND ENTER

LAND: Make yourself at home

BOOK A2

CALLAN: This is magnificent.

BOOK B4

102. 3 H
LWS. CALLAN
DISPLAY f.g.
CRAB R. AS CALLAN
WALKS FWD. AND FLND
LAND L. HOLD CALLAN R.

LAND: You approve?

BL. A2

CALLAN: I've never seen
anything like it before, frankly,
outside shops that sell the stuff,
of course.

BM. B4

LAND: One of the privileges
of having a bit of money - I suppose.
Still - it's my only vice.

BM. A2

CALLAN: Surely not.

TIGHTEN 2/S. AS CALLAN
WALKS TO LAND

LAND: That - and collecting
antique African figures.
A thousand years old.

STRIKE F.GD.

CALLAN: Have you been in Africa?

LAND: Rhodesia - 1960 to 64. We
opened a factory there. Still doing very well,
they tell me.

CALLAN: Making tractors?

(103 on 4D)

(On 102 on 3H)

BOCEI A2

LAND: Well - who knows?

103. 4 D I've prepared the maps./
C.U. MAP L. What I suggest is that the
CALLAN'S SHOULDER R. English have invaded France from
the South. Assume it's

104. 3 H possible./
M.L/A. 2/S. CALLAN R.
LAND L.

(CLEAR CALLAN 4) CALLAN: Right.

LAND: Take your choice.
Invader or defender?

CALLAN: I'm easy.

LAND: I know that area of France
pretty well. It might be too easy if I
105. 2 G defended it./
C.2/S. CALLAN R. LAND L.

CALLAN: Settled, then. You attack
106. 3 H and I defend./
L/A. M.2/S. CALLAN R.
LAND L.

PAN L. AS THEY SIT LAND: We'll assume the English have a
good spy system and know pretty well where the
enemy strength is. Well, you've got your own
troops, haven't you?

CALLAN: Oh, yes.

LAND: Led by Napoleon?

CALLAN: I'll be Napoleon.

(107 on 2G)

(On 106 on 3E)

BOGM A2

ON CUE

TIGHTEN VERY SLOWLY
TO M.C.2/SHOT

LAND: Good - I'll be Wellington.
If you'd care to mark your troops'
dispositions. Ridiculous, isn't it?

CALLAN: What is?

LAND: Here we are, about to have
a lovely war, and I know nothing about you -
or you me.

CALLAN: We know that we both play
war games.

LAND: And you can make soldiers ...
what do you do for a living?

CALLAN: Sort of Foreign Office.

LAND: What do you do there?
Or shouldn't I ask?

CALLAN: You can ask - it's nothing
important - passport difficulties mainly -
them that get lost... then there's one or two
repatriation jobs a year - tourist in trouble
in foreign parts - general trouble-shooting.

LAND: Fascinating.

(107 on 2G)

(On 106 on 3H)

BOOM A2

CALLAN: If you can call
listening to other people's problems and
giving advice fascinating. I suppose it
is.

107. 2 G LAND: Is that all you do?
MCU CALLAN

108. 3 H CALLAN: And hope it's acted
M.2/S. CALLAN/LAND on - yes./

PAN UP AND CRAB L. AS
LAND RISES AND STANDS
BEHIND CALLAN.
HOLD 2/S.

LAND: You're asking for
trouble, you know.

CALLAN: What do you mean?

LAND: I will allow you to alter your
dispositions if you like.

CALLAN: We'll see. Narrow valley -
easy to defend with a hill covering the whole
district.

109. 2 G LAND: But against my total force -
A/B they wouldn't last half a day./

110. 3 H CALLAN: It's how many they'd take
A/B with them that counts./

LAND: That's how you're going to
play it, is it?

CALLAN: How would you play it?

(111 on 2G)

(On 110 on 3H)

BOOK A2

LAND: Wouldn't you like to know?

We have our first battle here, then, do we?

If you can call it a battle now.

111. 2 G (AS LAND BREAKS)
 N.2/S. LAND L. CALLAN R.

Right, then.../

BOOK B4

AS LAND WALKS FWD. PAN HIM L. AND THEN DOWN TO TAPE RECORDER AND HOLD

My force is always scouted by light infantry in open order, supported by artillery.

TAPE: DRUMS
(DUB)

112. 3 F
 1/A N.2/SNOT LAND L.
 CALLAN R.

BOOK A4

LET LAND WALK TO CALLAN AND SIT THEN TIGHTEN AND HOLD MAPS BOTTOM OF FRAME

My main force is five miles behind in close order, flanked by cavalry and skirmishers.

CALLAN: Then your cavalry will see defences on the road - here ... where it goes between the hills.

LAND: While keeping a close watch, they send a report back to me - Wellington. I decide to try to by-pass the defended road - cross this bridge ... Ah! ... where I see you have another small force guarding the bridge and a house.

CALLAN: Right.

(113 on 5E)

(On 112 on 3H)

BOOK A4

LET THEM RISE AND
GO OUT R. FRAME

LAND: Yes. I'll attack with my
advance force at the bridge here...
Come on, let's set out the table,
shall we? /

113. 5 ■
W.S. WAR ROOM
SEE CALLAN AND LAND
ENTER R. AND L. AND
GO U.S. AND THEN COME
DOWN TO TABLE.

----- STOP TAPE -----

STRIKE TAPE RECORDER
AND MAP FLOATER

CAM. 2 to H. Same Set.
CAM. 3 to J. Same set.

MONTAGE "F" (SEP. SHEET)

V.O. 1/2" TAPE/DIE

LAND: Tucker, old chap - I
want you to give me some advice. Something
you might know about.... being connected
with the Foreign Office.

CALLAN: Yes?

LAND: Say a foreign intelligence
service sent somebody incriminating photographs
of a colleague - a colleague in compromising
circumstances - with a girl not his wife...
what would you do?

(114 on 2H)

BOCH A3

114. 2 H
L/A. MCU CALLAN

115. 3 J
L/A. M.2/SHOT CALLAN R.
LAND L.

CALLAN: Give them back to him and
tell him to be careful in future./

LAND: What if the photographs
were taken in Moscow?

CALLAN: Same thing, probably.
I'd ask myself why they were sent to me,
of course.

LAND: Let us pretend that this
colleague has worked awhile overseas - as a
spy for Britain... on the side.

CALLAN: Hey hang on a minute,
what's all this about spies?

116. 2 H
MCU CALLAN

LAND: Oh business man abroad - they
often do it, don't they?/

117. 3 J
A/B

CALLAN: Do they? So I've read./

PAN L. WITH LAND TO END
OF TABLE

LAND: Just for now pretend he
was a spy.

(118 on 2H)

(On 117 on 3J)

BOOM A3

118. 2 H CALLAN: In that case, we'd have
M.S. CALLAN to ask ourselves/ - was the affair part of
his clandestine activities?/

119. 3 J LAND: Clandestine - I like that.
M.S. LAND Well, Tucker - I asked myself that question... BOOM B5

120. 2 H was it part of his clandestine activities./
A/B BOOM A3

CALLAN: And decided it was?

BOOM B5

121. 4 D LAND: It wasn't./
L/A. MCU LAND This was confirmed by the subject
himself. Rather carelessly, I would
have thought. Seems he visited the
girl regularly She loves him -
silly girl. That girl is going to be
hurt badly - very badly by the whole
affair... by his non-return ... by the
Russians.../ he should have thought
of that.

122. 2 H
L/A. M.S. CALLAN
PAN HIM R. TO END
OF TABLE

BM.A3

CALLAN: Go on.

BM.B5

LAND: It is agreed that this
man was probably a spy - then....

(123 on 3J)

(On 122 on 2H)

BM, A3 & B5

A

123. 3 J
MCU LAND CALLAN: I wouldn't have thought so -
with his record, he wouldn't be trusted, would
he? Not that I know anything about that
sort of thing./

B

124. 2 H
MCU CALLAN LAND: You don't have to trust some
spies. You use their facilities - and watch
for the double-cross./

A

125. 4 D
L/A. O/S. CALLAN R. LAND L. CALLAN: Go on./

B

LAND: Now, let us say that this - spy -
doesn't like being booted out of the firm.
Let us say that he insists M.I.5. - or
whatever it's called these days - helps him
out.

A

CALLAN: Why should they?

B

126. 2 H
C.U. CALLAN LAND: Else he'll tell all...
Let us say they agree to help him -
what I want you to tell me is what would
they do?/

A

127. 3 J
C.U. LAND CALLAN: I don't know. If you
were they - what would you do?/

B

128. 2 H
A/■ LAND: I'd dig up a skeleton from
Heathcote Land's cupboard, and I'd say to
him - "Now you belt up or else we'll tell
all as well"./

(129 on 4D)

(On 128 on 2H)

BMS. A3 & B5

129. 4 D CALLAN: Have you any skeletons,
C.U. LAND Mr. Land?/ A
130. 3 J (AS DOOR OPENS) LAND: Everybody has a skeleton.
L/A. M.S. JANICE I'll have to be careful, won't I?/ H
- PAN HER R. X LAND TO
TABLE. HOLD WAR TABLE f.g. JANICE: Here we are.
- LAND: Ah, thank you. Shall
we write out the orders for the first
move? A
- CALLAN: Whenever you're
ready.
131. 4 D JANICE: Why do you write everything
L/A. O/S. 2/S. CALLAN R. down before you do it?/ B
LAND L.
- LAND: So that when you start
making your moves, and find you've dropped
an almighty clanger, you can't in fact
pretend you were going to do something
entirely different./
132. 2 H A
MCU JANICE
133. 3 J JANICE: It's only a game, for heaven's
MCU LAND sake. Nobody's going to cheat./
134. 2 H LAND: 'Only a game', she says ...
MCU CALLAN did you hear that - only a game!/
A
135. 4 D CALLAN: 'Tut-tuts'./
MCU LAND

(136 on 3J)

(On 135 on 4D)

BLS. A3 & B5

136. 3 J
M.S. JANICE
PAN HER R. TO CALLAN
AND THEN L. TO LAND
LET HER OUT R.
AND THEN TIGHTEN TO
MCU LAND
- LAND: It is to save time arguing
later. Janice, my darling - it is a
regrettable truth that in the game of
war, you don't trust a soul./
137. 2 H
BCU CALLAN
- I could give you names of half a dozen
members of our War Games Club, a bishop,
three barristers and some retired
generals - men of impeccable character
who would, if they thought they could
get away with it, slide their cannons
into range when you weren't looking - just
to win. Right, Callan?/
138. 4 D
L/A. O/S. 2/SHOT CALLAN L.
LAND R.
- CALLAN: Right./
139. 2 H
C.U. CALLAN
- LAND: I presume your cavalry
are going to charge me then, old
son?/
140. 3 J
C.U. LAND
- CALLAN: You're in for casualties -
unless you withdraw./
141. 2 H (LAND SMILES AT CALLAN)
A/B
- LAND: Splendidly said, Callan -
splendid. we know exactly where we stand,
don't we?

----- STOP TAPE -----
CALL. 2 to J. SAME SET

MONTAGE "G" (SEP. SHEET)

DRUMS UP (DUB)

BOARD: LAND'S CAVALRY WITH CALLAN'S
HALF-FORMED SQUARE.

DRUMS DOWN(DUB)

142. 3 J BOOM B2
L/A. 2/S. CALLAN R.
LAND L.

CALLAN: Throw for moral.

143. 2 H You stand./ It's not worth your throwing
L/A. NCU CALLAN for casualties. Now then - melee.
ZOOM SLOWLY TO C.U. My cavalry will cut you to pieces.

----- STOP TAPE -----

MONTAGE "J" (SEP. SHEET)

144. 2 H BOOM B5
E.L/A. C.U. CALLAN

145. 3 J CALLAN: So sorry./
L/A. 2/S. TABLE f.g.
LAND L. CALLAN R.

LAND: Don't be sorry. Next bound my
artillery her - here open fire
with grape at point blank range. It's
massacre./

146. 2 H
E. 2/S. CALLAN R. LAND L.

CALLAN: You can't do that - you've got
your own troops in the way.

(Tape stop next)

(On 146 on 2H)

BOOM B5

LAND: Only a few, and they've served their purpose. Do you want to bother throwing the dice, or will you just take them off now?

CALLAN: Written orders?

LAND: Written orders.

CALLAN: You throw the dice.

----- TAPE STOP: -----

MONTAGE "K" (SEP. SHEET)

UP DRUMS (DUE

147. 5 E DRUMS DOWN (I
C.U. TABLE BOOM A3

PAN L. WITH CALLAN'S CALLAN: That's sad. They can
HANDS hold that bridge until reinforcements

148. 3 J arrive./
C.U. LAND

LAND: I'm a ruthless man, you see,
you'll have to remember that, won't you,
next time?/

149. 2 H
M.L/A. 2/S. CALLAN R.
LAND L. CALLAN: How long have you known I wasn't
called Tucker?

LET LAND OUT L.
AND PAN CALLAN R. TO
END OF TABLE LAND: Since the convention.

(150 on 4D)

(On 149 on 2H)

BOOM A3 & B5

A3

CALLAN: Lonely Let you invite
me to your home - knowing I'm not who I say I
am. Why?

B

LAND: I didn't think you
were a thief.

A

150. 4 D
C.U. LAND

CALLAN: Thanks.

B

151. 2 H
C.U. CALLAN

LAND: You are the man sent to
get Prescott off the hook, aren't you?
The fixer./ Save his job, and
maybe make sure he gets the Managing
Director's job as well./

152. 4 D
BCU LAND

You do work for intelligence,
don't you?/

153. 2 H
BCU CALLAN

GRAMS: END OF PART
MUSIC

SCANNER

CAP: END OF PART TWO

CAM. 1 to A. HUNTER'S OFFICE

CAM. 2 to A. "

CAM. 3 to K "

CAM. 4 to E. LAND'S WAR GAME ROOM

CAM. 5 to E. " "

FADE UP

SCANNER

CAP: CALLAN
PART THREE

GRAMS: GIRL IN

THE DARK

155.

MIX

1 A

M.L/A. MCU CALLAN

P/BACK WITH HIM AS
HE WALKS FWD. ELEVATING
TO M.M/A. O/S. 3/SHOT
AS HE TURNS
CALLAN. L.
HUNTER R. CROSS C.

10. INT. HUNTER'S OFFICE DAY.

SFX. TRAFFIC

BOOMS B2 & A4

B2

CALLAN: Our bosses just didn't
give us the facts, did they? They didn't
tell us that what Prescott is after is
a job he just isn't suitable for.

A4

B2

HUNTER: It is possible that they
didn't know Prescott was in line for the
job.

A4

CALLAN: Of course they damn well
knew. I expect that if you'd read the
business section of your newspaper more
closely, you'd have seen that Allied's..

B2

HUNTER: Allied's present Managing
Director retires next week, and that the
board are meeting in four days time to
choose a new one. Prescott and Land are
on the short list.

(156 on 2A)

(On 155 on 1A)

BOOKS B2 & A4

A4

AS CALLAN WALKS ON TO
DESK, PUSH WITH HIM
INTO H/A. O/S. 2/SHOT
HUNTER R.

156.

2 A
L/A. M.S. CALLAN

CALLAN: Prescott, Land and a couple
of virtual non-runners. Listen - Land is
sincere in his belief that Prescott is
simply not the kind of man who should be
running Britain's largest exporting complex./
The man for that job should be a
diplomat - and I agree with Land.

B2

HUNTER: Land, who of course believes
he is the man for the job.

A4

157.

1 A
M.E/A. M.S. HUNTER

CALLAN: Funnily enough, no. He's
not certain. But he is willing to throw
in his own chance if it means Prescott is
definitely out./

B2

158.

2 A
A/B

HUNTER: You mean - if Prescott
agrees to withdraw, so will Land?/

A4

CALLAN: Well - not quite.

B2

HUNTER: Oh?

A4

159.

1 A
MCU HUNTER

CALLAN: Land will stop Prescott
by producing those photographs simply
because he believes Prescott is not
the right man for the job./

(160 on 3K)

(On 159 on 1A)

BOOKS B2 & A4

160. 3 K HUNTER: Cross, what would our friend
M.S. CROSS, DESK f.g. Prescott do if the situation were
reversed?/
161. 1 A CROSS: Walk in there - slap
A/B the photos on the desk and say 'Is that
the man for the job, - or am I?'/
- PAN UP AS HE RISES HUNTER: However, we are not
industrial tycoons. What have you found
on Land, Cross?'
162. 3 K CROSS: All his friends/
MCU CROSS colleagues - clubs - club servants -
people at the factory ... it's all the
same, as far as we know. There isn't
a stain on Land's character - not a
blot./
163. 2 A
H/A. O/S 3/S. HUNTER R.
CALLAN L. CROSS C.
But we could fake something up -
not difficult, we've done it often enough
before.

- HUNTER: We'll keep it in mind.
164. 3 K CALLAN: We keep out of it. We
L/A. K.S. HUNTER don't intervene any more./
- PAN HIM L. X ROOM
HOLD L/A 3/SHOT WITH
HUNTER CENTRE U.S. HUNTER: I don't want opinions -
I have my own. I want suggestions for
a line of action. Anyway, the situation
has changed. Prescott has received
an offer from Land. A further
year's employment in his present
capacity - then retirement, with a fifty
thousand pounds personal gift from Land.

A4

B2

A4 TAKE OVER
ON HUNTER'S

(On 164 on 3K)

BOOMS B2 & A4

	PAN R. WITH HUNTER AND HOLD AS HE STOPS	<u>CALLAN:</u>	Handsome.	B2
		<u>HUNTER:</u>	Offer refused.	A4
		<u>CALLAN:</u>	He's a fool.	B2
		<u>HUNTER:</u>	So we continue the operation.	
		<u>CALLAN:</u>	Giving Prescott an unfair advantage over Land for the top job.	A4
		<u>HUNTER:</u>	That isn't our	B2
165.	<u>2 A</u> M.H/A. MCU CALLAN	<u>concern./</u>		A4
	PAN UP AS HE RISES AND COMES TO C.U.	<u>CALLAN:</u>	You'll pardon me saying so, sir, but that is our concern. Land is right. Prescott's just not right for the job - he's not right for our job, either. He's a ram. You give him half a smell of a bird, and he might sell out the	
166.	<u>1 A</u> M.C.O/S. 2/SHOT HUNTER R. CALLAN L. LET HUNTER COME TO C.2/S.	<u>whole caboodle./</u>		B2
		<u>HUNTER:</u>	I repeat - that isn't our concern. We are ordered to help	
167.	<u>2 A</u> C.U. CALLAN	<u>Prescott./</u>		
168.	<u>1 A</u> A/B	<u>CALLAN:</u>	It's Prescott's own fault.	

(169 on 2A)

(On 168 on 1A)

BOOTS B2 & A4

B2

169. 2 A
A/B HUNTER: Listen, Callan. I might just agree with you. It doesn't matter - persons higher up.../
170. 1 A
A/B CALLAN: Don't want the K.G.B. to get away with tactics of that kind .../
- PAN DOWN AS HUNTER SITS
171. 2 A
L/A. 3/SHOT HUNTER R.
CALLAN L. CROSS C. HUNTER: Hells, bells - if they did, nobody would be safe in their job. And I mean nobody. Everybody has a skeleton somewhere./
- CALLAN: That's what Land said.
- CRAB L. AS CALLAN WALKS U.S. AND THEN R. HOLD HIM CENTRE OF 3/SHOT
- HUNTER: How easy would it be to frame him?
- CROSS: I expect we could arrange it.
- CALLAN: Knowing Land, he'd come right out, and not only say he was being framed, but exactly who was doing it and why. Cross just said it. His reputation is
172. 1 A
MCU HUNTER spotless./
- HUNTER: And you're surprised, aren't you? We'll keep looking. Meantime?/
173. 2 A
MCU CROSS
- CROSS: An accident? Take him out of circulation permanently or temporarily?/
174. 3 K
L/A. MCU CALLAN

A4

(175 on 1A)

(On 174 on 3K)

BOOKS B2 & A4

B2

175. 1 A CALLAN: Then another Director
A/B will get some photographs from the
K.C.B./

176. 3 K HUNTER: There isn't another director
L/A. C.U. CALLAN who can throw the first stone. None of
them are pure and unsullied. Cross might
have the right answer./ Your cover's
blown - he'll suspect anybody else who
turns up, now.

A4

177. 1 A CALLAN: So either Prescott accepts
H/A. C.U. HUNTER Land's offer, or I persuade Land to let
Prescott off the hook - or?/

B2

178. 3 K HUNTER: Or?
A/B

A4

179. 2 A CALLAN: We let Cross off the
M.H/A. C.U. CROSS. leash./

----- STOP TAPE -----

CAM. 1 to B. PRESCOTT'S STUDY

CAM. 2 to B. "

CAM. 3 to L. "

(180 on 3L)

180.

3 L

BOOM C4 & D1

MCU BINACLE

CRAB L.

CALLAN L.

PRESCOTT CENTRE

11. INT. PRESCOTT'S STUDY DAY.

C4

PRESCOTT: Now listen to me. I've gone out there on missions where I could have been shot if I'd been caught.

CALLAN: They haven't shot one of ours in a long time now.

PRESCOTT: All right. Where I could have been dropped in front of a bus - a sledge, if it makes you happier.

CALLAN: Yes - it makes me happier.

PRESCOTT: Then I'm not going to come home and be booted into obscurity as a reward - even if the boot is gold-tipped.

LET PRESCOTT GO OUT L.
AND PAN CALLAN R. TO
SHELVES

HOLD AS HE TURNS

CALLAN: Some might think that fifty-thousand pounds is a handsome handshake - coupled with my department's offer to find you a job of equal remuneration./

181.

2 B

M.S. LAND

D1

(CAL. 3 to G. SAME SET)

PRESCOTT: While I spend a year under Heathcote Land's self-satisfied smirk - no thank you. Listen, man - how would you feel in the same situation?/

182.

1 B

M.O/S. 2/SHOT PRESCOTT L.
CALLAN R. HOLD AS CALLAN
WALKS FWD.

(183 on 2B)

(On 182 on 1B)

BOOMS C4 & D1

C4

183. 2 B
H.C.C/S. 2/SHOT
PRESCOTT L. CALLAN R.
PAN R. WITH PRESCOTT
AS HE WALKS TO DESK
CALLAN: Don't ask me. It happens to me all the time. But matters might have been eased a little if you'd been a bit more forthright when you asked for help./

PRESCOTT: Would you have given it?

CALLAN: Possibly. It wouldn't have been my decision, of course.

184. 1 B
L/A. C.U. PRESCOTT
PRESCOTT: I don't see that it makes much difference what my morals are. So long as I can do the job properly - and I can - believe me I can. I've worked hard for that job from a boy.../ when I saw my father going through those factory gates of a morning, "Some day, Donovan Prescott," I said - "Some day I'll be there." All I ask is that you get me a fair crack at the whip./

D1

185. 2 B
O/S 2/S. CALLAN R.
PRESCOTT L.
I'll do the rest, man I'll

186. 3 C
MCU CALLAN
do the rest./

C4

CALLAN: It's possible that there's nothing I can do.

D1

187. 2 B
A/B
PAN L. AND HOLD THEM 2/S.
AS PRESCOTT WALKS TO CALLAN
PRESCOTT: Then I'll go down fighting./ But I will not withdraw from my application.

C4

CALLAN: Is that your last word?

(188 on 1B)

(On 187 on 2B)

BOOTS C4 and D1

D1

LET PRESCOTT GO AWAY
TO BEHIND DESK AND
SIT
FINISH WITH H/A. 2/S.

PRESCOTT: Man - I am so sure
that I'll nail that job, that I'll promise
you here and now that if I don't get it, - well,
Heathcote bloody Land can have my job and keep
his stinking money into the bargain. I'm
the best man, old lad - by far the best
man. I didn't inherit twenty-five per cent of the
shares from my old man - I had to work my way
to where I am. So I am not in a position
to afford morals like he is./

188. 1 B
L/A. M.S. CALLAN
PAN UP AS HE WALKS FWD.
INTO L/A MCU.

CALLAN: That's a bit unfair, isn't
it?

C4

D1

PRESCOTT: No. He inherited the
shares.

189. 3 C
H/A C.U. PRESCOTT

CALLAN: And allowed you a Director's
job when he could have vetoed it?/

190. 1 B
L/A C.U. CALLAN

PRESCOTT: But not without a 'you-be-a-
good-boy' homily. You put it to him - if he wins
I go. If I win - he goes and sells his
shares onto the open market./

- - - - - STOP TAPE - - - - -

CAM. 2 to G. LAND'S WAR GAMES ROOM

CAM. 3 to H. " "

(T/CINE)

T/CINE

S.O.F.

16 mm D.H. COLOUR

DURATION: '2'43"

Scenes 12 - 17

EXT LAND'S HOUSE DAY

LAND EXITS FROM HOUSE, GETS INTO BENTLY
AND DRIVES AWAY - HE IS FOLLOWED BY CROSS.

EXT. TRADITION /INT. TRADITION.

CROSS WATCHING LAND BUYING LARGE WOODEN
SOLDIER.

LAND LEAVES - CROSS ENTERS SHOP
HE IS APPROACHED BY SHOP ASSISTANT:

ASST: Sir?

CROSS POINTS TO WOODEN SOLDIERS

CROSS: How much are they?

ASST: Thirty-five shillings, sir.

CROSS: I'll have half a dozen, please.

ASST: Certainly, sir.

CROSS: Is it possible to have them sent?

ASST: Of course, sir.

CROSS LEANS OVER COUNTER TO LOOK AT ADDRESS ON
ORDER PAD. ASST. RETURNS WITH BOX OF SOLDIERS.

ASST: Where would you like them sent?

CROSS: Callan..... Master David.

ASST: And the address, sir?....

(T/cine)

(ON T/CINE)

S.O.F.

EXT. COMMON LAND. DAY

LITTLE BOY PLAYING WITH HIS TOY SOLDIER,
WATCHED BY HIS MOTHER.
CROSS IS WATCHING THEM FROM BEHIND SOME
TREES.

(END OF T/CINE)

191. 4 E BOOM 42
C.S. MAP L.
CALLAN R.

18. INT. LAND'S WAR GAMES ROOM.

LAND: You know, Callan - however
the battle ends, it's been a damned good
war so far.

192. 3 H CALLAN: Right.
L/A. H.2/S. LAND L.
CALLAN R.

(CLEAR CAM. 4)

LAND: Fancy another? Change sides -
you be Wellington.

CALLAN: We could fight one in
England. Say the French had invaded.

193. 2 G LAND: Why didn't I think of that
MCU CALLAN earlier?/

CALLAN: About Prescott

(194 on 3H)

(On 193 on 2G)

BOOM A2

194. 3 H LAND: Let's not spoil the day.
MCU LAND CALLAN: You won't give him his
chance?/
195. 2 G LAND: Hell, no - he might
A/B win./
196. 3 H What happens now?/ Do I have an
A/B accident, or disappear?/
197. 2 G
A/B
198. 3 H CALLAN: Don't be silly.
A/B LAND: Come, now, Callan./
Don't tell me the thought hadn't
entered somebody's pretty little
head. I am being followed -
199. 2 G spotted them days ago./
A/B
- CALLAN: Are you really? Maybe
they meant you to spot them.
- LAND: It's very inconvenient - not
being able to go where I'd like to go.
200. 3 H CALLAN: I'm sure it is./
L/A. C. 2/SHCT
CALLAN AND LAND LAND: I shall go through with it,
Callan. And should I have an accident - well,
there is a man somewhere with a letter.

(201 on 2G)

(On 200 on 3H)

BOO! A2

CALLAN: They'd find him.

LAND: Not until a copy had been sent to every newspaper in the country.

CALLAN: There'd be a D Notice.

LAND: They might just take no notice./

201. 2 G
C.U. CALLAN

CALLAN: That's true. That's quite true.

LAND: You'll tell your boss?

202. 3 H
C.U. LAND

CALLAN: What boss?

203. 2 G
A/B

----- STOP TAPE -----

CAM. 1 to G. HUNTER'S OFFICE

CAM. 2 to A. "

CAM. 3 to M. "

(204 on 3M)

204. 3 M BOOM C5 & A4
M.S. MAP SFX. TRAFFIC
LET HUNTER ENTER R.

19. INT. HUNTER'S OFFICE NIGHT.

C5

HUNTER: The nerve of the man -
thinking we'd remove him.

A4

CALLAN: It's a pity he's not
in the Department.

C5

205. 1 C HUNTER: There's time for that yet.
M.L.S. CALLAN Where would he leave such a letter?/

A4

(CALL. 3 to K. SAME SET)

LET HUNTER ENTER L.
X FRAME AND TURN
POUSE WITH HIM
HOLD IN M.S. BEHIND
DESK

CALLAN: A hundred and one places -
a bank... at one of the thousand odd
solicitors in London alone ... we should
have watched his mail, sir.

HUNTER: I suppose we'll have to start
looking. We should be able to manage the
solicitors before the Board meeting tomorrow,
if we call in help.

206. 2 A CALLAN: Then there are his friends.
M.S. CALLAN LET HIM WALK Solicitors out of London.../ or even out
INTO MCU of the country ... now if the story hit

(CALL. 1 to A. SAME SET)

the German press, they aren't bound by D
notices - they'd print and apologise
later./

207. 3 K
MCU INTERCOM.

INTERCOM BUZZ

HUNTER: Yes?

(208 on 1A)

(On 207 on 3K)

BOOMS C5 & A4

SFX. CONT.

SECRETARY: (voov) Cross, sir.

208. 1 A HUNTER: In./
MCU HUNTER

All right - we can't hit

209. 2 A him./
MCS CALLAN

LET HIM BREAK R.
SEE CROSS ENTER L.
HOLD 2/S. AS CROSS
COMES MCU L. CALLAN R.

CROSS: I think we've got him.
There's a possibility he has an
illegitimate child - out at Sevenoaks.

CALLAN: You're off your nut.

210. 1 A CROSS: He sent a toy soldier to this
A/B address. John Briggs, Elson Avenue, Sevenoaks.
Master John Briggs has a very attractive
mother aged twenty-seven or thereabouts...
but there's no father and never has been.
Mrs. Briggs is unrelated to Land/-
211. 2 A she has never worked for Land, and there
A/B is no apparent connection./
Why, therefore, is Land sending toys to her
eight year old son.

CALLAN: Eight?

CROSS: I checked the local school.

CALLAN: Born '62.

(212 on 3K)

(On 211 on 2A)

BOOMS C5 & A

SFX. CONT.

A4

CROSS: You can count.

CALLAN: Have you checked where the mother was in sixty-two?

CROSS: No - why?

CALLAN: Was she in Rhodesia, for example?

CROSS: I am checking.

CALLAN: That's just as well, 'cause that's where Land was from '60

212. 3 K to '64./
MCU INTERCOM

BOOM B2

SECRETARY (voov): Sir.

HUNTER: One, Mrs. Briggs... Living at 32, Elson Avenue, Sevenoaks. Age about 27.

213. 1 A Movements over last ten years.../
A/B ... she married? - if so, when did

214. 3 K husband die. Start with passport office
A/B for movements./

SECRETARY (voov) I already am, sir - for Mr. Cross - I'm just correlating now./

215. 2 A
A/B

(216 on 1A)

(On 215 on 2A)

ROOM B2 & A4

A4

216. 1 A CROSS: If you'd given me
A/B time to tell you / ...

B2

217. 3 K HUNTER: Thank you - as soon as
L/A. C.2/S. CROSS L. possible./
CALLAN R.

A4

CALLAN: If you ask me ...
You're wrong. And we can't touch old
Heathcote.

B2

HUNTER: What time is the board
meeting tomorrow?

A4

CALLAN: Five in the afternoon.
We've arranged to finish our war after
lunch I'm losing.

218. 2 A CROSS: Aren't we all?/
M.S. INTERCOM L.
HUNTER R.

B2

INTERCOM BUZZ

HUNTER: Hunter.

219. 3 K SECRETARY (voov) Passport office have
C.U. CALLAN never issued a passport to Mr. Briggs.
Her husband held one ... he was killed
in a road accident in 1963./ I'll
continue the search.

220. 1 A HUNTER: Thank you./
C.U. HUNTER

221. 2 A The boy had a father./
C.U. CROSS

222. 3 ■
L/A. 3/S. CALLAN, CROSS
HUNTER.

(223 on 1A)

(On 222 on 3K)

BOOMS B2 & A4

B2

LET HUNTER RISE
AND THEN TIGHTEN
HOLD 3/SHOT

HUNTER: I shall have to call
land's bluff about leaving a letter.

A4

CALLAN: I don't think it's a
bluff.

B2

HUNTER: All right, then - perhaps
not. But ... when it is opened, assuming
the opener to be a responsible person -
I don't think it will go to the Press
automatically. Whoever has it will take
counsel first ... somewhere if there is a
letter.

A4

CALLAN: Give me till tomorrow.

B2

PAN L. WITH CALLAN
AND CROSS TO DOOR
HOLD AS CROSS TURNS

HUNTER: You have until he drives
off to the meeting. Cross, arrange the
details

223. 1 A
B.C.U. HUNTER

224. 2 A Stay on stand-by./
B.C.U. CROSS

A4

225. 1 A CROSS: A lorry?
A/B

----- STOP TAPE -----

CAM. 2 to H. WAR GATES ROOM
CAM. 3 to H. "

(T/CINE)

T/CINE

S.O.F.

16 mm D.H. COLOUR

20. EXT. COMMON LAND. DAY

DURATION: .53"

CALLAN SITTING ON BENCH WITH TOY SOLDIER.
BOY RUNS UP TO HIM

CALLAN: Hello, what's your name?

BOY: John.

CALLAN: John Would you like
him, John?

BOY: Yes, please.

CALLAN: Go on, he's yours.

BOY: Thank you.

CALLAN: Hey, I've got five more here, you
can have these too.

MRS. BRIGGS: You can't give him all
those, they're too expensive.

CALLAN: I've got all I want at home.
Mrs. Briggs, can I have a word with you. It's
rather important. It's about Mr. Land -
Heathcote Land. Please, I'm trying to save
him from a lot of trouble.

(End of Telecine)

(226 on 4E)

BOOM B5

226. 4 E
O/S. MAP LAND R. 21. INT. WAR GAMES ROOM DAY.
LET LAND LEAVE FRAME R.

227. 3 H (AS HE BREAKS)
L/A. W.S. TABLE
SEE LAND ENTER L.
AND SIT AT END OF TABLE

(CAM. 4 to D. SAME SET)

/STRIKE: MAP AND STOOLS/

228. 4 D
L/A. W.S. DOWN TABLE
LAND SITS
SEE CALLAN AND JANICE
ENTER

PAN R. AS CALLAN
WALKS f.g.R.
HOLD JANICE L.

(CAM. 3 to N. SAME SET)

CALLAN: Thank you. Sorry I'm
late.

LAND: If you'd waited a few minutes
more, I'd have laid the table out and
there'd be nothing to do.

JANICE: The Car's coming at four
thirty.

229. 2 H
M.C. 2/S. JANICE R.
LAND L.

LAND: Thanks./

JANICE: I'm playing bridge with the
Stockleys, so I'll see you when you get back ...
all the best, dear - I'm sure you'll make it
all right./

230. 4 D (AS SHE GOES)
A/B
SEE JANICE GO OUT THRU
DOOR

(CAM. 2 to G. SAME SET)

(231 on 2G)

(On 230 on 4D)

BOOM B5 & A3

A3

CALLAN: Why don't you call a
share holders' meeting? With your
twenty-five per cent, you could vote
yourself in.

B5
P/BACK WT'
LAND

LAND: That isn't the way

231. 2 G (AS HE MOVES) I operate./
L/A. MIS. LAND AS HE
COMES FWD.

PAN DOWN TO PHONE
AND HOLD DIAL

232. 3 M (AFTER FIRST THREE NUMBERS) /
C.U. PROFILE CALLAN

233. 2 G (AFTER NEXT THREE NUMBERS) /
L/A. MCU LAND

(CAM. 3 TO J. SAME SET)

LAND: Prescott - Land here.
Are you attending the Board? I meant
what I said about the photographs
when I go in, I'll show Prescott -
Prescott?....

PAN DOWN WITH PHONE
AS LAND REPLACES
RECEIVER

234. 4 D
W.S. DOWN TABLE

CALLAN R. SEE LAND
ENTER L. AND SIT

LAND: (contd.) He's hung up on me.
Now, let's write our dispositions down.

A3

/STRIKE: PHONE & TABLE FAST/

(CAM. 2 to H. SAME SET FAST)

CALLAN: What's all that about
going in and showing?

B5

235. 2 H
MCU CALLAN

LAND: What I said. He's due there
at four. Me at five. Get a move on - we've
only got a couple of hours./

(236 on 3J)

(On 235 on 2H)

BOOMS B5 & A3

236. 3 J MCU LAND CALLAN: Mr. Land, I'd prefer not to finish this war. Look - honours are even - we're evenly drawn on the battlefield. I could only win by introducing a secret weapon - and that must be against the rules./ A3
237. 2 H A/B LAND: Secret weapon? I'm intrigued./ B5
238. 3 J A/B CALLAN: Tell me you'll let Prescott off the hook please./ A3
239. 2 H A/B LAND: An accident on the way to the factory? Is that the weapon?/ B5
240. 3 J A/B CALLAN: No - that was called off two hours ago./ A3
241. 4 D H/A. M.S. HOLDALL CALLAN L. LAND: I'm intrigued, Callan./
242. 2 H (AS CALLAN STRAIGHTENS) MCU MODEL SOLDIER IN CALLAN'S HAND A3
243. 4 D (AS HE THROWS) L/A. O/S. 2/S. CALLAN R. LAND L. CALLAN: A colleague gave me six of these. I gave five away./ This is for you. B5
- SEE SOLDIER THROWN TO LAND LAND: A secret weapon?

(244 on 2H)

(On 243 on 4D)

BOOMS B5 & A

244. 2 H MCU CALLAN CALLAN: One of my colleagues
thought the boy was your son. A3
B5

245. 3 J MCU LAND LAND: I'm flattered. Which
one? The one who was tailing me when
I bought it?/ A3
B5

246. 2 H A/B CALLAN: Yes. B5
LAND: It's the boy's birthday-
I'd have preferred to have taken it down
there. You know - I thought at least
to get away with having it sent. So
he thought it was my son - checked, and
found it couldn't possibly have been?/ A3

247. 3 J A/B CALLAN: Right. We nearly gave
up at that point./ B5

248. 2 H A/B LAND: But not you./ A3

249. 3 J A/B CALLAN: After Sevenoaks, I went
down to Broadstairs./ B5

250. 2 H A/B LAND: We are going to finish
this other battle. Play it out to the
last bound. This one ... yes - your secret
weapon takes the day. Prescott and myself
play on even terms./ What you've found out
about me. Would you have used it?

(CAN. 3 to N. SAME SET)

(251 on 4D)

(On 250 on 2H)

BOOKS B5 & A3

251. 4 D CALLAN: Yes - I would have
A/B. telephoned Prescott. He could have
HOLD AS LAND RISES AND done with it as he pleased./
STARTS TO EXIT LAND: I'll fetch the photographs
for you. B5

252. 2 H CALLAN: There's no need for
A/B that./ Burn them ... I don't think
(CLEAR CAM. 4 FAST) you'd have used them, anyway./

253. 3 N
L/A. MRS LAND
PAN DOWN AS HE SITS

254. 2 H LAND: All right, shall we
L/A. M.S. CALLAN start?/
PAN L. AS HE COMES CALLAN: I think I'd
FWD. AND STOPS better let Prescott know he's
off the hook. A3 CRAB L.
WITH CALLAN

255. 3 N LAND: Wait a minute./
M.S. LAND You haven't seen my secret weapon
yet - its uses are purely antipersonnel..... B5

256. 2 H (AS LAND TAKES PISTOL FROM POCKET)
L/A MCU CALLAN CALLAN: And very effective at
close range./ A3

257. 3 N
A/B

(258 on 2H)

(On 257 on 3N)

BOOMS B5 & A3

258. 2 H LAND: This one's good for an eye
A/B at twenty yards. It fires real ammunition
too. No phone calls./ B5 A3

259. 3 N CALLAN: Pity. I left mine at home.
CALLAN'S BODY R. Didn't think I'd need it today./ B5
LAND L.

260. 2 H LAND: And from your end of the
L/A. C.U. CALLAN table to mine... so - you'd never make it.
(CAM. 4 to D. SAME SET) So, let's finish the game, shall we?/ A3

CALLAN: Do I get shot if I win? B5

261. 3 N LAND: No - only if you try to
M.H/A. C.U. LAND make a telephone call or leave before the
end./ I like a little edge He
goes in for his interview first ...
he'll be rattled. Not a good sign in a
Managing Director./ A3

262. 2 H CALLAN: You'd never pull that trigger,
A/B and you know it./ All right, .

263. 3 N (REACTION) CALLAN: You'd never pull that trigger,
A/B and you know it./ All right, .

264. 2 H CALLAN: You'd never pull that trigger,
A/B and you know it./ All right, .

265. 4 D I'll finish the game./
L/A. L.S. DOWN TABLE
LAND C. LET CALLAN X.L.
HOLD 2/SHOT TO R.

(CAM. 3 to J. SAME SET)

266. 2 H CALLAN (contd): You were a fool, you know.
M.S. CALLAN

(267 on 4D)

(On 266 on 2H)

BOOMS B5 & A3

B5

267. 4 D LAND: There was a war on - I was
L/A. C.U. LAND about to be sent overseas./ A brief
encounter - a girl called Carol
It's a very old and trite story I
married the girl I was engaged to -
268. 2 H Janice./
MCU CALLAN

A3

CALLAN: Twelve months later, you
bump into Carol again - she has a baby ...
it's yours. You buy her a house - you
make over an allowance - a trust fund
269. 4 D for the girl./ You give them everything
A/B a man could give a wife and daughter
270. 2 H he loves, except marriage../.. and that act
A/B C.U. CALLAN of kindness has clobbered you. If you'd
run out on the girl, disclaimed paternity
now - twenty-eight years later, who would
271. 4 D know anything about it?/
A/B

B5

LAND: You can't do that,
Callan. You can't hurt people that
272. 2 H way./ Let's write our orders down, shall
M.S. CALLAN we, and let battle commence?
PAN HIM.R. TO END OF
TABLE

A3

273. 3 J (AS CALLAN SITS) CALLAN: Right./
C.U. LAND

B5

LAND: Nice little lad, isn't
274. 2 H he?/
C.U. CALLAN

A3

CALLAN: Your grandson?
Yes, he is.

----- STOP TAPE -----
FORK LIFT IN POS. CAM. 5

(275 on 5E)

W. S. TARR

CALLAN & LAND

CARL WAIL

SUPER SCANNER

GRAMS, END MUSIC

CLOSING CAPTIONS

GIRL IN THE DARK

1. Callan
EDWARD WOODWARD
2. Hunter
WILLIAM SQUIRE
3. Cross
PATRICK MOWER
4. Lonely
RUSSELL HUNTER
5. Heathcote Land
ANTHONY NICHOLLS
6. Donovan Prescott
RAY SMITH
7. Janice Land
JACQUELINE MAUDE
Mrs. Briggs
NICOLETTE MCKENZIE
8. Shop Assistant
PETER BETON
Liz, Hunter's Secretary
LISA LANGDON
Master Briggs
MARK JAY
9. Series Created by
JAMES MITCHELL
10. Story Editor
GEOGRE MARKSTEIN
11. Designed by
FRED PUSEY
12. Producer
REGINALD COLLIN
13. Directed by
MIKE VARDY

FADE TO BLACK

FADE UP

NETWORK SLIDE

MONTAGE AND INSERT SEQUENCE:

WAR GAMES CONVENTION HALL:

MONTAGE "A" (P. 19 in script)

- { 1. 2D - 5 Shots CAVALRY BREAKING
LEAVING ARTILLERY ON ITS OWN
- { 2.
3. 2D - C.U. ARTILLERY }
3E - INFANTRY SQUARES } CROSS CUT
(LESS EACH TIME)
4. 3E - CRABBING SHOT ROUND INFANTRY SQUARES
WITH SCUM ON GROUND.
5. 2D - C.U. LAND SMILING
CUT
3E - C.U. CALLAN
6. 5C - C.U. DICE (HIGH NUMBER)

MONTAGE B and C: (Page 19 in script-)

7. 5C - C.U. DICE (LOW NUMBER
DIALOGUE:

LAND: Ah, rout!

8. 2D -- CALLAN'S INFANTRY F.G.
LAND'S CAVALRY B.G.

INFANTRY GO THROUGH FRAME
CAVALRY GET NEARER TO CAMERA
(12 SHOTS)

9. 2D - C.U. LAND
CUT
3E - C.U. CALLAN

MONTAGE D and E: (Pages 20 and 21 in script).

10. 2D - 5 SHOTS CAVALRY TURNING
LAST THREE SHOTS - SOME ON GROUND

11. 3 - 5 SHOTS CALLAN'S CAVALRY COMING IN

12. 5C - C.U. DICE (AVERAGE NUMBER)

LAND'S WAR ROOM

MONTAGE F: (Page 34 in script)

13. CROSS CUTTING

2H

and

3J

CALLAN'S AND LAND'S HANDS PLACING MODEL

TERRAIN AND SOLDIERS

MONTAGE G: (Page 40 in script)

14. 2H - 8 SHOTS { LAND'S INFANTRY F.G. FORMING SQUARES
{ CALLAN'S CAVALRY GETTING CLOSER AND
{ THEN IN AMONGST CAVALRY

15. 3J - 5 SHOTS LAND'S INFANTRY LINES FORMING SQUARES

16. 5E - C.U. MEASURE

MONTAGE J: (Page 40 in script)

17. 5E - 3 SHOTS OF DICE (HIGH NUMBERS)

18. 2H - 3 SHOTS CALLAN'S CAVALRY
PROGRESSIVELY NEARER

19. 3J - LAND'S INFANTRY (THRU CAVALRY)
LAND'S HAND REMOVING SOLDIERS
OUT OF TOP OF FRAME

20. CROSS CUT
2 - C.U. CALLAN
and AND
3. C.U. LAND

MONTAGE K: (Page 41 in script)

21. 5E - C.U. DICE (HIGH NUMBER)

22. CROSS CUT

2 - ON LAND'S ARTILLERY

(4 SHOTS TIGHTER EACH TIME)

WITH

3 - CALLAN'S CAVALRY

(CALLAN REMOVES 1 BLOCK EVERY SHOT)